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*FINDING YOUR CAREER PATH IN FILM
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presented by

THOMAS STEVEN WOLFE

has been accepted towards fulfillment
of the requirements for

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**FINDING YOUR CAREER PATH IN FILM AND VIDEO PRODUCTION
AN INTERACTIVE APPROACH**

By

Thomas Steven Wolfe

A THESIS

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

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Abstract

FINDING YOUR CAREER PATH IN FILM AND VIDEO PRODUCTION AN INTERACTIVE APPROACH

By

Thomas Steven Wolfe

This thesis focused on recent graduates and newcomers in the field of Telecommunication, Broadcasting, TV, and Film. The central problem is that many of these students lack a clear understanding of the structure of the industry. Therefore, many have problems finding jobs in film and video production..

In this study, we looked at different types of media organizations and examined their structures. These included; an advertising agency and a television station. More specifically, the structure of the production departments within these organizations was the main focus of this study.

Finally an interactive multimedia program was produced which outlined the structure of an advertising agency, job descriptions, and salaries for those positions within the broadcast production department. This program was evaluated by students and the results suggested that an interactive program of this type could be an effective and enjoyable tool for job-hunting.

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Chapter 1

Introduction

Computers, satellites, lasers and fiber optics are just a few examples of the newer technologies which are changing the way we communicate with each other (Ellis, 1992). Ellis says that, "these scientific marvels have ushered in an age which is transforming the way companies do business, governments handle diplomacy, schools instruct students and individuals manage their affairs. A growing number of public and private organizations operate their own electronic communication systems and thousands of businesses have sprung up to create and produce programming and software for all of these facilities and their customers." This means that as we enter the twenty-first century the trend toward media diversity will become more and more apparent. Instead of trying to reach a mass audience with few programs, we will instead target our communication to specific groups or niches.(Ellis, pg.2 ; 1992) "The age of broadcasting is giving way to a new era of narrowcasting-broadcasting to a specific narrow audience. " Many new and different types of programming will be needed in order to reach these specific audience groups or niches. This diversification translates to the need for more and more highly skilled people to create quality programming and communicate effectively with their audience. Despite this encouraging news, job-hunting in the field of broadcasting and visual communications is extremely

competitive. Every year thousands of students are graduating from universities and colleges, ready to look for their first job. "Unfortunately, very few of these recent graduates have a strong understanding of how this "industry" is really structured and how to go about finding a job. More specifically, many new graduates in this field only contact the most visible places for employment (i.e. television stations and larger film/video production companies.) They lack a clear understanding of how jobs are secured and how their goals, interests and personality can be matched with a specific career path.

Both universities and colleges spend very little time educating the students on how and where to find employment in this field. Michigan State University Placement Services offers the Telecommunication (Media Arts) undergraduates very little assistance in finding employment in this field. Because this is a relatively small and "creative" industry, the hiring procedures and "channels" are often times different from those of major corporations (i.e. Ford, AT&T etc.) Jobs are typically not secured through personnel departments, but rather through "networking" and developing personal relationships with the producers, department heads, or others with the authority to make the hiring decisions. With this in mind, the student must have a clear understanding of how the industry is really structured and where they might "fit in" within this structure.

This study will address this problem in two ways: (1) a written thesis analyzing the problem; (2) design of an interactive multimedia program. A smaller working "prototype" of this interactive multimedia program will actually be

created. This “prototype” will be used and evaluated by students as a learning device to help them gain a solid understanding of how the field of Visual Communications (film and video production) is structured and where to find positions within this industry. Through this “interactive” approach the students could explore many different career paths, including various job titles and descriptions of those jobs which might interest them.

Chapter 2

Literature Review

The Good News - There are Jobs in Communication

L. Patrick Scheetz, Director of Career Development and Placement Services at Michigan State University ("Recruiting Trends", 1994-1995) reported that the communication industry in 1994 -1995 expected a 19.5% increase in the number of new college graduate hires. This was the second consecutive year that employers predicted an increase in job opportunities for new college graduates.

In addition to job growth, computer technology, satellites, lasers and fiber optics are drastically changing how we live and work. The technologies and equipment we use for communications are changing so rapidly that this year's newest "marvels" will become outdated by next year. There is a growing need for "visual communicators" trained in these new technologies.

Commercial Broadcasting

For the purposes of this study, "commercial broadcasting" (Ellis, 1992) is defined as broadcasting stations and cable operations which sell programs and "spots" to advertisers." These commercial broadcasters are faced with the ever-increasing challenge of reaching a more and more diverse audience. As communication technologies continue to develop, the trend toward media

diversity will continue. Audiences will continue to become more and more fragmented as narrowcasting to smaller “niche” markets becomes more and more prevalent. This is very evident when we look at the eroding audience of network television to cable and the VCR market. Fox Broadcasting President, Jamie Kellner (Litman & Thomas, 1991, p. 148) says, “fractionalization of the television market by programming competition from independents, cable services, VCR’s, and the like, meant more available substitutes.” More and more highly skilled people will be needed to create quality programming for these specialized audiences. (Noronha,1988) states that the INTV (Independent Television Association) predicted that by1990, independent stations would need about 40,000 hours of syndicated programming. She also says, “the proliferation of new cable channels has led to a cable penetration of 45 percent of the over 90 million TV households in the US.” As of 1991(Ellis,1992, p.16) “some 11,000 cable systems were serving more than 55 million customers in 28,798 communities.”

Commercial video production is expanding greatly, with more than \$20 billion dollars in revenues annually. The biggest share of revenue comes from producing slides and color graphics, but also includes hundreds of different types of informational and entertainment presentations, everything from TV programs and feature films to brief commercial and public service announcements. Some 11,000 part-time operations in TV stations, cable systems and other public and

private organizations make this industry a large employer of skilled communicators.

Advertising agencies are another big employer of visual communicators. (Ellis, 1994) Advertising Age magazine reported that more than 73,000 people were employed by U.S. advertising agencies. A large number of these employees are electronic media specialists who create, write and produce radio and television commercials.

Non-Broadcast Television

Noronha (1988) defines "non-broadcast" television as, " corporations and non-profit institutions which use video extensively for employee communications, staff training, and the marketing and promotion of products and services. While the majority of programs produced by these types of organizations are not broadcast, some large corporations do "transmit " some of their programs worldwide to their other branch offices. For the purposes of this study, these organizations will still be considered non-broadcast.

As mentioned in Chapter 1, a growing number of public and private organizations, small and large businesses are operating their own electronic communication systems. (Ellis, 1994, p. 117) "The National Telecommunications and Information Administration foresees fiber optics and computers giving birth to many new video, audio, and data services. As this happens, it will create an impressive number of additional jobs." Many

businesses are utilizing the skills and talents of visual communicators to produce audio/visual programming for training and other types of internal and external communications. A few examples of those companies which have in-house audio/visual production departments include; the Amway Corporation (located in Ada Michigan,) Phillips Petroleum Co.(Bartlesville, Oklahoma,) and GTE (Florida.) "The Chicago Production Bible" (Screen Enterprises Inc.; 1995, p. 5-2) lists more than 60 different corporations that produce their own non-commercial audio/visual programming just in the Chicago area. Linda Lee Mason, a communications consultant and former journalism professor at the University of Kansas (Ellis,1994) did a survey of 50 different businesses which produce their own corporate television. About 75 percent were willing to hire recent graduates right out of school. Corporate video employees number some 150,000, while contract producers account for at least another 75,000. The total number of video-systems employees is estimated to exceed 500,000 in North America. The post-production business alone is more than a \$5.1 billion industry in the United States and over \$600 million in Canada America (Ellis,1994). These large numbers of employees appear to be very encouraging news for anyone contemplating a career in one of the many different areas of "Communications."

The Bad News - Keen Competition

While all these facts and figures definitely shine a positive light on employment in the Communications industry as a whole, the fierce competition

for these jobs is a constant sobering reminder of one of the greatest challenges facing newcomers to the field of film and video production. Why is this field so competitive? (London, 1977) answers this question with regard to the film production industry. He says, "In the past two decades, motion pictures have become the central art form of our time just as fine arts, painting and sculpture were the central art forms of the Renaissance, attracting the "best and the brightest" of the younger creative artists. So it is with film, whether it be theatrical films, documentary films, television commercials or any other forms of this medium. The attraction of film as a career and a lifestyle is obviously very great. It offers creative work in an art form; it offers the opportunity of excellent financial rewards; it can provide great ego satisfaction (e.g., names on marquees etc.); it can provide travel to far-off, exotic and interesting places; and makes possible lifelong associations with other creative, interesting, charismatic and intelligent people."

William Bayer (1989, p. 48) gives his assessment of the competition in filmmaking. He says, "In an average year there is room for two or three new directors - in an extraordinary year, four or five. All you have to do is think of all your friends who want to make films, and then all of the kids everywhere who want the same thing, and you can figure the odds for yourself. Look around any room of film students and tell yourself that not one person in the class is likely to

have a chance to make a feature film; if you do that, you'll have a realistic view of just how tough the competition is going to be."

Today in the 90's, many young people are attracted to the glamour of both film and television. For many college students in their late teens or early twenties, MTV played a major role in their lives as they were growing up. In comparison to television, film is a relatively small employer of "production" personnel, but television is also fiercely competitive. Tony Verna (1987, p.235) describes the job market by saying, "No one *gives* you a job, In television you *fight* for a job simply because there are and always will be more people who want the jobs than there are jobs."

What makes job-hunting in this field even more difficult, is the fact that there are so few openings that are actually advertised. Philip Kemper (Kemper, 1992, pg.3) emphasizes this point by saying, "Bear in mind that statistics indicate that less than 10% of all professional, managerial and executive positions in the Visual Communications industry are advertised." Particularly in film and video production, there always are many more applicants than there are jobs.

Linda Guess Farris states that "there are more than 300 American colleges and universities offering degrees in broadcasting and communications" (Farris, 1995, p. 145). Every year thousands of students are graduating from these schools ready to enter this extremely competitive field. Michigan State

University is a typical example of a four-year university that offers recent graduates little in the way of employer recruitment for jobs in the field of Film and Video Production. MSU is not really at fault. Instead, it just gets back to the basic economic principle of supply and demand. With such a large number of applicants, employers don't need to come to the university looking for potential new hires. William Bayer(1989, p.48). addresses this by saying," There are no recruiters coming to film schools, and the expansion of the economy has not been accompanied by a need for more film directors."

Training in film and television is easily accessible. There are more than 300 colleges and universities which offer degree programs in film, video and broadcasting. This doesn't even take into account all the community colleges and even high schools that are beginning to offer courses in media arts production. Many people enter the field not through traditional channels (i.e. education, training etc.) but rather through establishing personal relationships with key people who are in the position to do the hiring. Farris says, "You've heard it a million times: It's not what you know. It's who you know. Professionals do not like to be pressured into showing favoritism to friends of the owner - but it does happen. In my years in local television, I was occasionally "assigned" interns. They were often from well-to-do families, and they probably wouldn't have been chosen for the internship if they had competed in the open market because they usually lacked that hunger " (Farris, 1994, p.101). Jobs in Hollywood are

frequently secured through family members or relatives. "Nepotism" is very prevalent in the entertainment industry. William Bayer makes reference to this regarding motion-picture labor unions in Hollywood. He asks, " For what possible reason should it be acceptable in our society that admission to a union local be restricted to the sons of its members?" (Bayer, 1989, p.221)

Barry Litman (1991, p.11) uses the term, "barriers to entry" to describe how easy or difficult it is for a firm to enter a particular industry as a significant competitive force." He says, "the greater the difficulty of new firms in entering an industry as significant competitive forces, the higher are the barriers." This same theory can be directly applied to the issue of competition between the number of individuals seeking jobs in film and video production and the "barriers to entry." In this industry the barriers are low, making entry easier. For example, there are people entering this field (film and video production) through many different channels. Some choose the more traditional route and go through a four-year college or university obtaining a degree in Film, Video or Broadcasting etc. Others bypass that whole process simply by having "connections" (father, mother, uncle etc.) with people who are prominent hiring "figures" already in the industry. That's not to say that these new employees don't have to "perform" once they are hired." It does mean that many people are able to gain access or initially enter the field of film and video production with little or no training or education. Therefore, the barriers to entry are lower, enabling that many more

people to enter the field and compete for jobs. This same “ease of entry” is much less prevalent in other professions (i.e. Engineering, Accounting etc.) where the applicant *must* have the technical training and the academic credentials. This would naturally make the “barriers to entry” much higher, and consequently there would be less competition for jobs in these fields. These lower “barriers to entry” help to intensify the keen competition for jobs in this industry.

More Competition - Better Preparation

What significance does this competition have to do with this study? In chapter 1 the assertion was made that recent graduates or “newcomers” to the field have little understanding of the structure of the film and video industry. As a result, they’re less prepared for interviews and ultimately have a harder time competing in the open job market. Patrick Scheetz (“Recruiting Trends 1994-1995,”) talks about how the labor market in general is changing. He says, “over the last decade there has been a dramatic reduction in the number of new college graduate hires by larger employers. This was confirmed by 76.4% of the employers who responded to this study.” This further underscores the need for better preparation. Linda Guess Farris relates her own personal experiences. She says, “When I first decided I wanted to work in TV, I had no clue how the business operated. I committed the ultimate faux pas. I ventured out on informational interviews unprepared. My lack of basic knowledge made it fairly obvious that I had no idea where I might fit in and what I might have to

contribute” (Farris, 1995, p.1) Lisa Simpson with NBC News New York says, “Present yourself as a solution to a problem. Understand the needs of the organization, then tailor yourself to meet a need. Demonstrate that you really get it.” She emphasizes the importance in understanding the “bottom line”- profit. She says, “Keep asking yourself - How can I help this station make more money?” (Farris, 1995, p.142)

Unfortunately, many colleges and universities are not preparing new graduates with enough practical skills to compete effectively in this highly over-saturated market. Mel London (1977,p.129) stresses that a degree in communications does not necessarily mean that a graduate is equipped or ready for a career in film. He says, “Too much is dependent upon just what the school emphasizes in it's curriculum, how much practical work is involved in the four years, and the caliber of the instruction.” Typically colleges and universities put much more emphasis on the theoretical and technical aspects of film and video, and little time is actually spent on “job-hunting” skills. This gets back to the basic assertion in this study; Students must have a solid understanding of the *structure* of the industry. William Bayer (1989, p.12) reiterates this same point in reference to filmmaking. He says, “Whether you like the system or despise it, you are aware that if you want to make features, you must somehow find a way of working within the existing structure. You are also aware that the best way of doing this is to understand that structure so thoroughly that you can fight it on

your own terms and succeed in spite of it." Farris (1995, p.127) echoes the same advice for breaking into television. She says, "People making the hiring decisions expect applicants to be familiar with the workings of the business. You can't compete if you don't know the language." Even more basic than that ; if the job-seeker has little understanding of the basic structure of the industry, how can they effectively look for a job that's compatible with their interests and skills?

Pre-Production Questionnaire

MSU Telecommunication (Media Arts) students were given a questionnaire to help determine their understanding of the structure of the film and video industry and also their career goals. Secondly, they were asked what issues and information would be important and helpful to them in their job search? This information will then be taken and incorporated into the design of the interactive program.

The sample population was 13 Michigan State University undergraduates, students of either TC 442 (Field Production) or TC 342 (Studio Production). Instructors for these classes administered the questionnaires. 10 people actually responded to the questionnaire. The 10 participants were all seniors in the "Media Arts" production track here at MSU. The surveys were completed anonymously, therefore, no gender information was recorded. The questionnaire consisted of 12 questions followed by 3 demographic questions (i.e. what is your

class level? Which TC track are you in etc.?). A copy of the questionnaire can be found in the appendix pg. 82.

In response to the question, "What type of entry level position will you look for (in Media Arts)?, 5 of 10 participants, responded with "anything" or "very open" or "anything that will pay me." The other 5 participants answered with the following responses; 3 responded with "Production Assistant," 1 "Camera Operator," and 1 "Technical Director " or "Assistant." This same respondent that said "Technical Director" or "Assistant " was asked, "What types of businesses will you contact to look for a job." They answered, "unsure - cable, broadcast stations or production houses." "Newcomers" to the industry are naturally going to be somewhat unsure of their ultimate career goals, but how much of this lack of "focus" will be conveyed at the interview? Not unlike our survey here at MSU, Mel London (1977, p.167) also hears this phrase, "I'll Do Anything," quite frequently. He says, "We understand your desire to transmit your eagerness to the interviewer, but first of all, you don't really mean it. You wouldn't really do anything; probably you could think of ten menial jobs you wouldn't do very long. Second, perhaps even more important, if the interviewer believes that statement, he has no way to categorize you for a potential opening. The word "anything" means "nothing." It limits your potential in talking to the prospective employer."

When asked the question, "What do you ultimately want to do in Media Arts Production?", 5 out of 10 of the respondents in our survey said they were

either “unsure,” or gave very vague answers like “some kind of creative type of production - very open.” Another example was, “ produce for radio and film, compose WWW(world-wide web sights.”) The idea of producing for “radio” and “film” is one indication of this person’s lack of knowledge of the structure of the industry and basic lack of focus. While it is possible for one person to work in both of these areas, the two media are so radically different that the time and energy needed for both, would make such a dual focus highly unlikely. Even just pursuing one or the other would most likely be a full-time job in itself. While it’s natural for students to be unsure of what they “ultimately” want to do, 50% of the respondents clearly seemed to be unfocused in their career goals. Again, these type of “vague” responses are also very similar to the kinds of “phrases” Mel London (pg. 168) said he hears constantly from interviewees. The one particular phrase he hears most often is, “I’d like to get into production.” He says, “fine but let’s look at that one, too. In the first place, get to know what “production” really means. Are you interested in editing, photography, writing? We’d really like to know what film areas interest you and just where it is that you might begin.”

Bill Groody, president of North Country Communications, said to those wanting to break into television broadcasting at a Radio -Television News Directors Association regional convention, “You have to have a strategy. Start by figuring out what you want to do. Do you want to be a Reporter? Do you want to

be a Producer? Do you want to be a News Director? The earlier you set that goal, the better off you're going to be" (Farris, 1995, p.145).

Finally, the MSU participants were asked the question, "Using a five point scale, how well do you feel you understand the structure of the film and video industry and what type of jobs exist within this structure?" The five point scale was designed with the number "1" meaning "not very well," and "5" meaning "very well." 60% or 6 participants responded with a "3" (meaning average), while the other 40% responding with a "4", meaning an "above average" understanding of the structure of the industry. Based on the vague answers in our questionnaire, one would really question how solid their actual understanding of the structure of the industry really was.

The Structure

Central to this thesis is the proposition that the new job-seeker needs to have a clear understanding of the structure of the industry. This research will focus on five main areas ; television stations, corporations, advertising agencies, production companies, and post-production companies. When the word "industry" is used, these five areas will be considered the major "entities" within the film and video production industry. There are also many other types of organizations that use the medium of film and video for their internal and external communications. Churches, schools and government are just a few

examples. While this study will not focus on these types of organizations, it is important to recognize that film and video production jobs do exist within these types of institutions. Therefore, the types of organizations discussed in this study, should not be considered all the groups of businesses or organizations that use film or video for communications.

This study will actually examine the structure of two different types of organizations; the television station and the advertising agency. It will show the 'hierarchy' and the main jobs which exist within each organization. In addition, a flow chart representing each "hierarchy" will be used to help clarify the structure and how different departments interact with one another. Basic job descriptions will be given with most of the emphasis on "production" related jobs. The actual structure of each type of organization, including job titles and descriptions will be discussed in detail in Chapter 3. The overall content and design of the interactive multimedia program will also be discussed in this chapter.

Why Multimedia?

Why design this study as an interactive multimedia program? Why not produce a program on videotape?

First of all, an interactive approach offers the students ("end-user") several advantages over using videotape for this study. They can access the information in a "non-linear" fashion. In a video the audience would receive this information in a "linear" fashion. The videotape would start at the beginning and

play through the end. Using this approach, it would be very difficult for the audience (end-user) to access only the pertinent information that may be of interest to them. They would be forced to “skip” around the tape, awkwardly shuttling back and forth, in an attempt to find those specific sections that were most applicable to their needs. Conversely, with an interactive program, the end-user could easily “skip” around and gain instant access to the most pertinent information, allowing them to follow the “path” that would be most interesting and appropriate to their career goals and aspirations. Secondly, with an interactive design, the end-user could actually get “feedback” relating to their actions. For example, starting with the most basic form of feedback, the student could click on an icon or button and immediately receive an oral or visual response to his or her actions. This could be as simple as clicking on a button and seeing it change color. With this approach, the user is interacting with the program, the end result being a more personalized and rewarding experience. Consequently, the participant would be more likely to process and retain more information. The following literature supports this assertion.

Linda Tway says, “interactive programs allow the student to solve problems in a more realistic environment (after all, the *real* world does not operate in a linear way) and to explore how a given situation relates to other situations and other disciplines” (Tway, 1995, p. 236). Tway draws a comparison between reading plain text and receiving the same information through a

multimedia approach. She says. "surveys have shown that people retain about 10% of the material represented in text alone, but the addition of other media, such as interactive sound, graphics and video, show that retention levels jump to nearly 50%. If the same information is looked at several times, it has been estimated by some that the retention level may be as high as 80%.

Pat Franzen (Tway, 1995, p.244) an 8th grade teacher in Danville Illinois, offers her perspective on interactive multimedia. She says, "Multimedia lends itself to the auditory learner, the visual learner, and because of the interactivity, the hands-on learner as well." In a study done by Christel two versions of a hypermedia course were evaluated. One version used full-motion video (30 frames per second) while the other version used the same sound, but with slides (one image every 4 seconds.) After the course the students were asked to identify information that had been taught. The full-motion users remembered 89% of the information, while the slide-show users only remembered 71% of the information. The Christel study suggests that the full-motion users experienced more enjoyment by watching video images that moved "continuously," as opposed to slides that only changed every four seconds. Consequently, this higher level of enjoyment resulted in higher retention rates. These findings suggest that the same potential exists for multimedia which integrates together the elements of text, graphics, animation, and sound.

Nicole Yankelovich and Norman Meyrowitz (1995, p.346) describe the advantages of electronic documents over paper ones. "Perhaps the greatest advantage of electronic documents over paper ones is their ability to handle many more graphic elements. By combining a variety of media, electronic books can provide not only static images, but also dynamics (e.g., computer animation's and computer controlled video sequences, interactivity and sound. These features all help in creating better audiovisualization." The Christel, Tway, and Meyrowitz studies all suggest that better "audiovisualization" means a higher retention rate.

Jakob Nielsen in his article "Hypertext Usability" (1994, p.333) reveals another side to the story. He says, "some studies indicate advantages to hypertext while others indicate disadvantages. It depends on the hardware and system software used ,it depends on the design of the hypertext system, and it depends very much on the user's task and individual characteristics." He goes on to say that another important factor is age. The younger age groups were more accepting to the new technologies.

This agrees with the findings in our Pre-Production questionnaire using undergraduate college students who were typically between the ages of 18-25. We asked the question, "how helpful do you think an interactive multimedia program might be which explains the structure of the film and video production industry, and where you might fit in as a recent college graduate in Media Arts?"

Using a 5 point Likert scale, the results were as follows: 50% responded with a “5” (meaning very helpful) and 40% responded with a “4” (meaning helpful).. 10% responded with a “3” (meaning neutral.) Overall, 90% of the participants responded favorably to the concept of using an interactive multimedia program to help them find their career path. These positive responses encouraged us to move forward and incorporate a multimedia program in this study.

Chapter 3

Organizational Structure

Overview

This chapter will focus on the structure of an advertising agency. The structure of a television station is discussed in detail in the appendix starting on page 63. The other three types of organizations will not be addressed in this study, but would be described similarly in a fully developed project.

The chapter describes the structure of each organization. It will include; 1.) job titles, duties, salary ranges, entry level jobs, 2.) the department heads (by job title) in charge of doing the hiring for those entry level jobs, 3.) job-hunting resources, and 4.) general words of advice for those trying to break-in to each type of organization. In Chapter 4, the content will be integrated into the actual design of the multimedia program.

An Advertising Agency

Overview

Advertisers develop and produce the products that are marketed to consumers. They range in size from huge retailers like Sears and Exxon to small “mom and pop” grocery outlets. In turn, the advertisers contract the services of an *advertising agency* to market their products.

A full-service advertising agency typically provides a broad range of marketing services. This includes everything from media buying (buying advertising space in magazines, radio, and television) to actually creating full media campaigns for radio, television and print. Conversely, smaller advertising agencies may not be considered full-service, but instead only specialize in print or public relations, etc.

There are more than 6,000 advertising agencies in the United States (Runyon, 1984). Their sizes range from large operations with billings of over 8.3 billion to small operations with total billings of less than \$850,000. Every day more than 5 billion advertising messages pour out from newspapers, magazines and periodicals (Runyon, 1984, p.5). Radio stations broadcast over 730, 000 radio commercials a day, while television stations reach millions of people broadcasting over 100,000 commercials a day.

Typically, the larger full-service agencies are the ones that have broadcast production departments and are more likely to have entry-level opportunities for recent college graduates. These broadcast production departments are responsible for producing all the radio and television commercials for the agency's clients (Mungons, 1994). The advertising agency rarely produces the actual television commercial in-house. Instead, they usually contract the actual production out to a production company. The production company would coordinate all the production crew (i.e., director, camera, grips, etc.) The agency

producer acts as the liason between the production company and the agency's client. They usually handle all the budgeting of the production, post-production, and provide creative input along with the creative team (i.e., copywriters, art directors) at the agency. The agency producer will usually supervise each phase of production throughout the entire process. They will typically use the services provided by many outside suppliers. These include post-production houses, recording studios, music composers, sound designers, and animators.

Many of the larger agencies have their own audio/visual departments in-house. These A/V departments typically function as support centers for the broadcast production department and the entire agency. Their responsibilities include making dubs for clients, off-line editing rough-cuts, and animatics for commercials, recording demo radio commercials, and producing any internal communications for agency presentations, meetings, etc. This is an excellent area in which to look for an entry-level position. Many people move from this position into becoming an agency producer.

Department/Job Descriptions

I.) Client Services

This department is also referred to as Account Services. It functions as the liaison between the advertising agency and its clients. The account management team consists of Account Supervisors and Account Executives.

Their responsibilities include; working with the client on a day-to-day basis and understanding their business needs, and working closely with the agency to develop advertising plans and recommendations for the client.

II.) Creative Services

This department is responsible for the creation and execution of advertisements, radio and television commercials, and often package design, point-of-sale material, and other promotions.

a.) Creative Director

This person usually is head of the creative department. He or she is responsible for over-seeing the creatives (copywriters & art directors,) and making crucial decisions on creative advertising strategies, campaigns, etc. At a smaller agency this person could also be in charge of hiring the broadcast production personnel.

b.) Copy

Copywriters are generally assigned to specific accounts and are responsible for conceiving ideas for print, radio, and television commercials. They write headlines, subheads, and body copy, and usually work closely with art directors.

c.) Art

The art directors in an advertising agency are responsible for the advertisement's design (layout) and for its pictorial elements. In the case of a

television commercial, they would design the storyboards which depict the sequence of action in the commercial. They also may be in charge of contracting free-lance artists, photographers, and independent art studios since very little finished art work is actually produced by the agency.

d.) Print Production

After copy, lay-out, artwork, and mechanical specifications have been completed and approved, the advertisements must be produced. Since the agency does not actually produce finished ads, the print production group acts as a purchasing agent to select and oversee outside suppliers.

e.) * Traffic

In order to insure meeting of deadlines and schedules, the traffic department is responsible for submitting advertisements and commercials to media. They also follow-up with television and radio stations to make sure the commercials are being aired at the correct times, etc. The traffic department may be part of the creative services group or a separate department. * This is an excellent place to find entry-level positions. Many people that start in the traffic department are able to move into broadcast production.

f.) Broadcast Production

This department supervises the production of radio and television commercials for the advertising agency.

1.) Executive Producer/Head of Production

This management position usually exists at the larger agencies. The largest agencies may even have another position called "Head of Production" that is ranked higher than the Executive Producer position. Depending on their size, either the Head of Production or the Executive Producer would supervise the entire broadcast production staff. They typically delegate production assignments out to the other producers. They are also in charge of making the hiring decisions within the broadcast production department. Smaller advertising agencies may have only one producer that makes up the entire broadcast production department.. (Salary range: 30 - 125 k)

2.) Producer

The day-to-day job responsibilities of a producer include consulting and coordinating with the creative team and account management in the development and planning of each television or radio commercial. They also evaluate production bids and supervise all phases of production and post-production. The larger agencies may also have the job classification of "Senior Producer." According to sources at Bozell Inc. in Detroit, a "producer" or "senior producer" really have the same basic responsibilities. Their job titles are based on skills, experience and politics. (Salary range: 30 - 60 K)

3.) * Assistant Producer

This position is typically found in a larger agency. The responsibilities include assisting the producer in casting sessions for radio and television commercials, supervising post-production, scheduling meetings and booking recording sessions for the producer. * This is an excellent entry-level position but a very difficult job to secure. Again, the larger the production department the more likely it is that this position exists. (Salary range: 20 - 30K)

4.) * Production Coordinator

Depending on the size of the production department, this position may be very similar to an Assistant Producer's job. In a larger agency, the Production Coordinator's responsibilities may be more clerical than those of the Assistant Producer. They would answer phones, type contracts, organize the videotape library, and fulfill various other organizational tasks. In a smaller department the Production Coordinator may also help the producers by supervising outside post-production sessions, coordinating pre-production meetings, etc. * This is also an excellent entry-level position. (Salary range: 15 - 25K)

5.) Business Affairs Manager

This position includes the responsibilities of negotiating contracts and fees with the actors and voice-over talent. It also requires being very familiar with all union rules (ie, SAG, AFTRA), and tracking the payment of residuals to actors, musicians, and voice-over talent, etc. (Salary range: 28 - 50K)

6.) Audio/Visual Supervisor

This position is also typically found at larger advertising agencies. The A/V Supervisor would be in charge of billing for services rendered to clients, and other departments within the agency. These audio/visual services would include dubbing, editing, videotaping focus groups, interviews, and recording radio auditions. Most agencies expect the audio/visual department to be a "profit-center." This makes the A/V Supervisor responsible for the billing of all time and materials used in each project. They are also responsible for supervising all the audio/visual assistants. In a smaller advertising agency there may be only one person in this department, or this department may not even exist. (Salary range: 25 - 40K)

7.) * Audio/Visual Assistant

This person would be responsible for making audio and video dubs, offline editing, recording radio auditions, videotaping focus groups and new business presentations. * This is an excellent entry-level position that often leads to being promoted to an Assistant Producer. (Salary range: 18 - 25 k)

III.) Marketing Services

This department is typically made up of three sub-departments. These are Media, Sales Promotions, and Research. All three of these departments focus on effective ways to promote the client's products and reach the target audience. They decide which medium would best suit the client's needs

(i.e., TV, radio, print, etc.). The following are the three sub-departments within the Marketing Services division

a.) Media

The media department analyzes, plans, selects, and contracts for the media that will be used in the advertiser's marketing program. Media departments employ print and broadcast buyers who analyze enormous amounts of data on the various media and their audiences before making final recommendations to the client. They must work very closely with the creative department and the client's budget restrictions.

b.) Sales Promotion

This department specializes in designing point-of-sale material, product display racks, contests, retail presentations, and other promotional materials.

c.) Research

The people in the marketing research department gather, analyze, and report information that will be helpful in preparing the marketing plan and developing advertising. Their activities range from consulting with the client to preparing forecasts, conducting surveys, and testing advertising concepts, headlines, and finished commercials.

IV.) Agency Services

This division could be considered the business or administrative part of the organization. It is typically made up of three departments; Finance, Accounting, and Human Resources.

a.) Finance

This department is responsible for all the major financial decisions being made within the agency. They do spending projections, approve salaries, and basically evaluate and plan out the agency's short and long-term financial strategies.

b.) Accounting

Accounting is responsible for accounts payable and receivable, payroll, and any tax preparation. They often work closely with the finance department.

c.) Human Resources

This department deals with all employee related issues. Typically, they are in charge of hiring for mostly secretarial positions. They also coordinate benefit packages, arrange for furniture and supplies, and many other day-to-day employee related.

Beginning the Job Search

**** Department Heads to Contact**

When applying for entry-level broadcast production positions, try to avoid sending your resume or making any initial contacts with the Human Resources department. ****If at all possible**, go directly to the department head (i.e., Head of Production, or Executive Producer.) To find out who the appropriate person is, simply call the main number and either ask for the Broadcast Production Department, or ask the main operator or receptionist who is the department head of Broadcast Production. This same approach can be applied to any other department within the advertising agency.

A word of caution: Many receptionists who answer calls from the main switchboard don't know who the *actual* department heads are. You also may encounter a few agencies that route all initial job inquiries through Human Resources, but that happens quite infrequently.

Words of Advice

For this study, on site interviews were conducted with two advertising executives. The interviews were recorded on audio cassette. Specific sound bites will be extracted from each interview and used in the "produced" multimedia module.

The participants interviewed were; Craig Mungons (Senior Partner/Broadcast Producer at Bozell Inc. - Southfield , MI) and

Jack Helder (Senior Copywriter/Producer at Pace & Partners - Holt, MI).

These two people were chosen because of their contrasting job responsibilities, experience, and the difference in size between their respective agencies. Craig Mungon's sole responsibility at Bozell, Inc. is functioning as a senior level broadcast producer. Bozell is considered a large advertising agency with over 300 employees in its Southfield office.

In contrast, Jack Helder's responsibilities are split between broadcast production and copywriting. Pace and Partners is a small agency with approximately 30 employees.

Both participants have at least 15-20 years of experience in the field of advertising. Craig Mungon has spent his entire career in the field, while Jack Helder was an English professor at Michigan State University prior to making a career change into advertising. The following are excerpts from these interviews.

Craig Mungon - Senior Partner/Broadcast Producer - Bozell Inc. - Southfield, MI

1.) How did you get started in advertising?

- a.) graduated from MSU in Telecommunication in 1977
- b.) always knew he wanted to be in advertising
- c.) began career as AV manager

2.) What's your advice on how to break into advertising production?

- a.) Make your initial contacts within the department that you want to work. (i.e., Producer - contact Head of Production/Executive Producer)

b.) Do some research on the agency, their accounts, etc., before the interview.

3.) What qualities are you looking for in potential new hires?

- a.) Be focused, don't want to hear, " I'll do anything."
- b.) Looking for people that are goal-oriented.
- c.) Looking for a self-starter. (production is problem-solving).
- d.) Must be comfortable with the relationship (creative work is very dependent on interaction between employees).

4.) How would you describe the role as an agency producer?

- a.) Problem-solver.
- b.) Being able to coordinate time, people and resources.

Jack Helder - Senior Copywriter/Broadcast Producer - Pace & Partners

Holt, MI

1.) How did you get started in advertising?

- a.) graduated from MSU in advertising
- b.) worked for Sears in Chicago
- c.) went back to school to get doctorate and teach
- d.) returned to advertising

2.) What is your advice on how to break into advertising production?

- a.) Look at the larger agencies for nuts and bolts of production, and look at smaller agencies for more conceptualization of ideas.

- b.) Get as much variety of production experience as possible.
- c.) Be patient - it comes your way sooner or later.

3.) What qualities are you looking for in potential new hires?

- a.) Must be responsible.
- b.) Looking for people that have creative ideas.
- c.) Must have good portfolio ("break-through" ideas).

4.) How would you describe your role as an agency producer?

- a.) Wearing many hats.
- b.) Worked with writers, editors, cinematographers etc.

Job Hunting Resources

- 1.) local newspapers, yellow pages
- 2.) Internet

(trade publications)

3.) Advertising Age (Crane Communications)
6500 Wilshire Blvd. Ste. 2300
Los Angeles, CA 90048
(213) 651- 3710

4.) Adweek/West
5757 Wilshire Blvd. Ste. M110
Los Angeles, CA 90036 (213) 937-4330

5.) Back Stage Shoot
5150 Wilshire Blvd. Ste. 302
Los Angeles, CA 90036
(213) 936-5200

- 6.) LA 411
P.O. Box 480495
Los Angeles, CA 90048
(213) 460-6304

(professional organizations)

- 7.) Adcraft Club
(810) 962 -7225
- 8.) Association of Independent Commercial Producers (AICP)
25 W. Hubbard
Chicago, IL 60610
(312) 329-1877
- 9.) Broadcast Ad Club
225 N. Michigan Ave. #1900
Chicago, IL 60601
(312) 861-7035
- 10.) Detroit Area Film and Television
Annette Alexander-Frank
Royal Oak, MI 48068
(810) 547 - 0847
- 11.) Detroit Producer's Association (DPA)
(810) 737 - 4240
- 12.) ITVA (Detroit chapter)
(810) 549 -7538

Chapter 4

Design

Overview

This chapter will address design issues and how they will be incorporated into the production of this multimedia program. The design and layout of each interactive screen (module) will be described in detail. For the purpose of this study, each type of organization will be referred to as a “module.” In designing the multimedia portion of this study, all five types of modules would be created in a similar fashion., Due to the time limitations of this study, only one module (an advertising agency) will actually be described in this chapter. For the TV station module all screens and interactive buttons will be the same as those in the advertising module. Refer to the appendix for a description of the design of the television station module.. The description of screen layouts etc., will not be described again, except for any design differences that are unique to the television station.

The first screen of each module (after the main screen) will always be the organizational chart depicting the structure of that particular organization (ie., advertising agency, TV station etc.). This will make the program more cohesive and easier for the participant to navigate through the different

branches of each module. This will include a description of titles, graphics, audio or video segments, and all buttons or icons used for interactivity. All interactive buttons will also be the same design throughout each module.

Screen #1-“Introduction”

The first screen would be the “Introduction.” The purpose of this screen would be to give the user a basic summary of the program, while at the same time “enticing” them to continue on to the next screen. Through this interactivity and “non-linear” exploration of different “branches,” the user could develop a better understanding of the structure of the film and video industry. As the study suggests, this interactive multimedia program could ultimately help the user find their “career path” or area of interest within the film and video production industry. The following screen will not actually be produced because of time constraints.

Scene Description

The participant would begin by clicking on the “start” button. Full-motion video would be used in this section. An “on-camera” male host would enter the frame and the camera (a wide shot) would follow him as he walks through a busy television studio. He nods and says “hello” to the busy crew members who are moving a flat getting ready for an in-studio shoot. We also see camera operators moving the cameras into place. The talent moves across the frame

and begins to pull up a director's chair to sit down. As he does this, the camera moves in closer to a medium shot. As he sits down and addresses the camera, he begins to speak.

Opening Title

As the host finishes giving about a 45 second overview of the program, he rises and begins to move towards the busy crew in the background. The camera pulls back to a wide shot and we see the whole set with all the crew members busily working. At the same time, the opening title flips into frame, keyed over the television studio in the background. It reads, "Finding your Career Path in Film and Video Production."

Music & SFX

As the title flips into the frame, we hear powerful rock music to accentuate the movement of the title. This music should be 5 -10 seconds long to match the moving title. When the title moves completely into frame, we'll hold for 1 to 2 seconds and then freeze frame.

User Interactivity - Buttons

As the music rings out, we'll see a flashing red button on the lower right side of the screen which reads, "Career Super-Highway." The user would then click on this button to proceed to the next screen. If the user does not want to continue, they can click on the "Quit" button located in the lower left side of the screen.

Screen #2-“The Career Superhighway”

Screen #2, entitled the “Career Superhighway, could really be considered the main screen of this interactive multimedia program. On this screen we will see a highway which extends off into the horizon. This road will have yellow lines simulating lanes of the highway. Along both sides of this highway, we will see different colored signs or billboards representing each of the five types of organizations described in this study. These will include: 1.) a television station, 2.) corporation, 3.) an advertising agency, 4.) production “house,” and 5.) a post-production company. Out of these five, the advertising agency will be the only “active” module in the “working” prototype. The user will be able to click on this icon and “branch off” onto other screens. The other four organizations will be “inactive” buttons simply to illustrate an accurate representation of this particular screen.

In the background and off in the distance we will see the blue sky and “billowy” white clouds. Through these clouds, we will see many different company logos (i.e. CNN, CBS, Unitel, J. Walter Thompson, etc.) Ideally, these will be soft graphics or text that will show through the transparent clouds, creating the feeling of a “dream-like” journey. These logos are representative of the types of organizations discussed in this study.

User-Interactivity - Buttons

On this screen the interactive buttons will include the sign labeled “Advertising Agency,” and two buttons on the bottom of the screen, labeled “Intro” and “Quit.” If the participant clicks on the sign named “Advertising Agency”, they will branch off to the organizational chart of an advertising agency. If they click on the “Intro” button, they will go back to the introductory screen featuring the on-camera talent describing the program. Finally, if they decide not to continue, they can click on the “Quit.” button. As mentioned earlier, the other four icons depicting a TV station, corporation, production company, and post-production company are inactive in this prototype. If this program was completely produced (rather than a prototype,) the other signs would be working links and function in exactly the same way as the sign labeled “Advertising Agency.”

Design (Advertising Agency module)

Screen #1 - “Go With the Flow”

On the main screen entitled “ The Career Superhighway,” the participant has already clicked on the icon of a television station. From there, we go to screen #1 and see an organizational flow chart of an advertising agency which is very similar to the one in the appendix. This screen will be called “Go With the Flow,” used as a “ play” on the words “flow chart.”

The top of the chart reads “How an Advertising Agency is Organized.” In the background will be different agency logos.

In the foreground will be the organizational flow chart. Like the chart in the appendix, this one will also list all of the job titles and departments within a advertising agency. Please see Figure #1 in the appendix pg.80.

User Interactivity - Buttons

At the bottom of the screen will be a button which reads "Overview." The participant can click on this button and proceed to the next screen (#2), entitled "Overview of an Advertising Agency."

Going back to the flow chart on the previous screen (#1), we see how each job title fits within the organizational structure of an advertising agency. All entry-level jobs will have an asterisk placed before the job title. (i.e. * production assistant) The participant can click on any job title and transition to a small pop-up screen (#3) with text describing the duties of that position. Each entry-level job will also include the appropriate contact person (listed by job title) to inquire about employment opportunities. All jobs within the broadcast production department will also include the average salary for each position.

At the bottom of screen #1 will also be three other buttons. On the left will be a button called "The Career Superhighway." When this button is clicked, the user will go back to the main screen showing all five types of organizations along the highway.

Directly to the right of this button will be another button which reads

“Job-Hunting Resources.” This button will take the user to another screen which lists several different resources useful for job-hunting in the field of television broadcasting.

Over to the far right will be another button entitled, **“Getting Your Foot in the Door.”** Clicking on this button will allow the user to navigate to another screen entitled, **“Getting a foot in the Door.”** Using both audio and text, this screen provides pertinent career advice from professionals currently working in the field.

Screen #2 - “Overview of an Advertising Agency”

This screen entitled **“Overview of an Advertising Agency,”** would use text to describe the function and operation of an advertising agency. There also will be a graphic of a person divided up into four sections representing each major department of an advertising agency.

In the center of the screen would be the text which describes different types of advertising agencies and how they operate. This information would be presented in a “paragraph-like” form similar to a text book. In creating this multimedia program, the same style of font should be used in all the large “chunks” of text throughout. This would help to maintain the continuity between different modules.

User Interactivity - Buttons

Screen # 2 will also include all three buttons previously mentioned and one additional button. This button will be called “Go With the Flow.” This will allow the user to navigate back to screen #1. All buttons will be rectangular and easily identifiable to the participant.

To make navigation easier, the buttons will be placed in ascending “screen” order, from left to right.. For example, if the participant was on screen #2, “ Overview of an Advertising Agency,” on the far left would be the button called “Career Superhighway.” This is the main screen used to select each type of organization. To the right of the “Career Superhighway” button will be “Go with the Flow.” This interface would be designed to give the participant a feeling of familiarity. We read from left to right and usually think of numbers ordered in the same way. Most people would write down a row of numbers in ascending order from left to right. In the process of designing this interface, the goal is to make it very “intuitive” for the user. This means the user could easily navigate from one branch to another. While the whole idea of interactivity is supposed to be “non-linear,” designing interactive buttons in this fashion suggests that the user could think more intuitively of going “ back” to previous screens by clicking on a button located on the left side of the screen. Conversely, they could think of moving “forward” by clicking on buttons that are placed on the right side of the screen.

Screen #3 - "Job Description"

Screen #3 is called "Job Description." The participant would come to this screen after clicking on any one of the job titles shown on the screen entitled, "Go With the Flow." This screen will be very simple with text that describes the typical responsibilities of each position.

For example, let's say the user clicked on the job title "Producer." They would immediately transition to a screen called "Job Description." This heading would be at the top of the screen in a larger bold font. Directly beneath this heading would be the sub-heading, "Producer."

Below the sub-heading would be one or two color or black and white stills of someone working at an advertising agency, doing the job of a Producer. These photos are merely a rough depiction of what the person in that job may do on any "typical" day.

Beneath the sub-heading will be text that describes the typical responsibilities of each position. As mentioned earlier, if the position is an entry-level job, there will be an asterisks next to that job title. This would be included on the organizational chart ("Go With the Flow" screen,) as well as the "Job Description" screen. This will be used to alert the participant that this position could be considered "entry-level." Also, towards the bottom of the screen, after the job description, will be the contact person (department head) who would typically do the hiring. For example, if the entry-level position was a production

assistant, listed at the bottom of the screen would be; **Contact: Executive Producer or the Head of Production**

User Interactivity -Buttons

At the bottom of this screen would be the same two buttons as mentioned previously; “Career Super-Highway” on the left, and “Go With the Flow” on the right. The buttons would look exactly the same as previously described.

Screen #4 - “Getting your Foot in the Door ”

As mentioned earlier, the user can click on this button and go to the next screen which displays still photographs of industry professionals in advertising production. Along side of each photograph will be the person’s name, organization , and job title. Each photograph will be bordered in blue to tell the participant this is a link to another page.

The user would click on any one of these buttons (photographs)and go to the next screen. On this screen they would see the title “Getting Your Foot in the Door” in bold type with a sub-heading that reads, “Words of Advice.”

In the background would be a graphic of a door that is partially open. In the upper left corner of this page would be a smaller version of the same still photograph that the user had clicked on in the previous screen. Next to, or just below this photograph, would be the same information (name, organization, and job title.)

Next to each photograph would be questions that summarize each comment. These questions would be broken up into categories. For example, the first questions might *be* “*How did you get started in advertising? .*”

The user would click on this link (shown in blue type) and hear a sound bite that corresponds to this question. Another screen or a mini -- page would appear that reveals matching text. This text would be in a smaller or different sized font than the heading, sub-heading and link. The importance here is to make the text very legible and easy to read. Combining the written text and audio would allow the user to read the information as they hear the sound bites.

User Interactivity - Buttons

This screen will include four buttons. Like all the other screens, these buttons are located at the bottom of the page. From left to right, the buttons are as follows: “Career Superhighway,” “To the Hunt,” “Go With the Flow,” and “An Overview”. From screen to screen, each button will look consistent and contain graphic images that are easily associated with each particular screen. For example the “Career Superhighway” button would contain a piece of a highway in the background with the title “Career Superhighway” superimposed in the foreground. The road would look very similar to the one shown on the “Career Superhighway” screen. “

“To the Hunt” will show a small graphic depicting someone hunting, looking around, or possibly blowing a horn like they’re off on a fox hunt. Again the title would be superimposed over the background. “Go with the Flow” would

show a small section of an organizational chart in the background with the title in the foreground.

“An Overview” would show someone making a gesture like they’re looking out at something. Perhaps a magnifying glass could be shown depicting the metaphor of “taking a closer look.” Whichever image is chosen, it will be in the background, with the title superimposed over the top. In order to maintain consistency, it should be stressed that all images or graphics will look the same each time they reappear on buttons or screens.

Sound Effects

Sound effects would be used to give the participant feedback when they click on a certain button. These sounds would also add another element of interest to make navigation through the program more interesting.

For example, these sounds would include “screeching tires” or a horn honking when the “Career Superhighway” button is pressed. For “Go With the Flow,” the sound of rushing water might be a good “signature” sound. “An Overview “ might be the sound of a harp gliss. When the button “To the Hunt” is clicked, we will hear a short trumpet fanfare. Finally, for “Getting Your Foot in the Door” we would hear the sound of a creaking door opening and maybe a voice saying, “Come in, Come in.” Another possibility might be the sound of a door being broken down or heavy pounding on a door. These sound effects will also be used in the TV station module along with the same interactive buttons at the bottom of the screen.

Screen #5 - "To the Hunt" (Job Hunting Resources)

This screen will include a list of resources that the participant can use in their job search. They include the internet, yellow pages, magazines, and professional organizations.

This screen will be designed in the following way. The background will be similar to the screen called "Go With the Flow." It will have advertising logos and graphics of different things that relate to an advertising agency ,(i.e. commercials, print ads etc..

In the foreground will be a list of job-hunting resources. The same style of font will be used as in the other screens. Because this text will be presented in the form of a list (as opposed to paragraphs,) it may be slightly larger. Again, the most important concern here is legibility.

User-Interactivity - buttons

This screen can be accessed from the screens entitled, "Career Super-highway," "Go With the Flow," and "Getting Your Foot in the Door." The participant would simply click on the button called " To the Hunt." As mentioned previously, we would hear the sound of a trumpet fanfare and transition to the screen entitled "To the Hunt " (Job Hunting Resources.)This button would be rectangularly shaped with a small graphic of a horn, etc. Similar to the others, this screen would also include the other four interactive buttons; "The Career Super-highway," "Go With the Flow," "An Overview," and "Getting Your Foot in the Door."

Implementation

All the screens for the final produced portion of this program will be created using Adobe Photoshop, Illustrator, and Macromedia Director. Most of the major graphic design, manipulation and rescaling of images is done in Photoshop and then imported into Director. Director will primarily be used for interactivity and each active button or link will have “lingo” attached to it. This lingo is a set of commands which tells the computer which screen or graphic to display next.

All the sound bites and music will be edited and saved as compressed 8-bit, 22,050 khz. sound files using the audio editing software called “Deck II” by Macromedia. The audio files must be compressed in order to make the file sizes as small as possible. This improves the performance once they are imported into Director.

The finished program (“movie”) will play from Director in what is called a “projector.” A projector allows these programs to be played on other computers which don’t have Director installed on them.

When the final “produced” portion of this multimedia program is created, certain elements may change based on aesthetic decisions made by the creator. This portion of the study merely represents a general framework in which to describe the basic audio/visual elements and how they would be integrated into the design of this multimedia program.

Chapter 5

Study Evaluations

After the multimedia program had been produced, it was evaluated by eight Michigan State University students. Seven out of the eight students were undergraduates, and all eight were Telecommunication majors.

Testing was done in two different computer labs during the week of December 9. Both labs were located in the Communication Arts and Sciences building.

Each participant was given a brief verbal explanation of the program and its contents. They were told the program was a prototype, with an “advertising agency “ being the only organization (out of the five shown) that was actually working. A questionnaire was also given to each participant to answer as they navigated through the program. There was no time limit, although most of the participants were able to finish in under 30 minutes.

Tested were the organization of the content , its effectiveness, potential usefulness, ease of interactivity, entertainment value, as well as the overall “production” quality of the program. The questionnaire consisted mostly of questions using a 5 point Likert scale, and a few open-ended questions at the end.

As discussed in Chapter 2, the results of the pre-test questionnaire seemed to indicate that many students had limited knowledge of the structure of the film and video production industry. When asked where they would begin looking for work, many replied with very vague answers. Most of those surveyed also said that a multimedia program of this type would be very useful in their job search. The post questionnaire was designed to examine how effectively this

interactive program outlined organizational structure, and provided job-resources and advice. Based on this content, each participant evaluate program. The following section will discuss the results. A copy of the questionnaire can be found in Appendix C.

Results

The results of the evaluations were analyzed by looking at the total number of responses for each question and tallying the totals for each number of the 5 point likert scale. For example, there were 8 participants, and 6 out of the 8 gave a response of "5" to a particular question. That question would be coded with 6 responses under the ranking of 5 on the Likert scale. For this study, the results were grouped together, meaning that all responses ranked 4 or 5 on the Likert scale, would be considered in one group. Likewise, all responses with a ranking of "1" or "2" would be considered as another group, and a ranking of "3" would be put in a third group. All the responses to each open-ended question were looked at individually and similar comments were grouped together.

The study evaluation contained questions which addressed three main categories. Each of these main categories had sub-categories. The following is an outline of these categories and their sub-headings.

I Message Design and Content

- A.) organization of material
- B.) how informative
- C.) how useful
- D.) entertainment value

II Interactivity (design, effectiveness)

- A.) ease of navigation
- B.) how effective as compared to a book

- C.) Do you know more or about the same?
- D.) What did you learn?
- E.) Any additional comments

III Quality of Production Elements

- A.) graphic design (selection of images and button design)
- B.) sound bites
- C.) music/sound effects

Message Design and Content

1.) Organization of material

For the first question in this evaluation, the participants were asked to rate the organization of the information presented. A five point Likert scale was used with “5” being ***very unorganized*** and “1” being ***well organized***. Seven out of the eight participants rated the information as being well organized with either a “1” or a “2.” Only one student answered this question with a “3.”

2.) How Informative

The next question was, “How informative is each section of this multimedia program?” The word “section” refers to each main screen of the program. The program consisted of 5 main screens. The following represents a breakdown for each main screen. The Likert scale was “5” meaning ***very informative*** and “1” meaning ***uninformative***.

A.) “The Career Superhighway”

The responses were quite varied with four students ranking this screen as a “4” (quite informative,) two ranking the screen as a “3”, and two giving this section a “1” and “2” meaning uninformative. It was surprising to see that 50% of those tested considered this screen to be

quite informative, even though it really didn't offer much information. Instead of being informative, it was intended to be visually appealing as the opening screen of the program.

B.) "Org Overview"

Six out of the eight participants gave this screen a rating of "4" meaning "quite informative." One ranked this section as "3" (average), and one gave a rating of "2" (uninformative.)

C.) "Go With the Flow"

This screen was definitely ranked the highest in terms of being very informative. Six out of eight students gave this section a rating of "5" meaning very informative, while the other two gave a rating of "4."

D.) "Getting Your Foot in the Door"

This screen was ranked the second highest in terms of being informative. Six out of eight respondents gave a rating of "5" or "4" meaning quite informative. One gave a rating of "3" and one didn't answer the question for this screen.

E.) "To the Hunt"

The ratings of this screen were more varied with two "5", three "4", and one not answering the question.

3.) How Useful was the information?

When asked this question, seven out of eight responded by giving a rating of either "1" or "2" (quite useful.) Only one participant gave an "average" rating of "3."

4.) Entertainment Value

When the participants were asked to rate the entertainment value of the program, three gave it a rating of "2" (quite entertaining), while four rated it as a "3" (average), and one gave it a "4", meaning "not very entertaining."

Interactivity (design, effectiveness)

This next set of questions addressed the areas of interactivity, and the programs effectiveness in conveying information as compared to a book.

6.) Ease of use

The participants were asked, "Overall did you find navigation through this program **DIFFICULT** or **EASY**? Seven out of eight gave a rating of "1" or "2" ("easy"), and one ranked the program as a "3" (average-not easy or difficult).

7.) How Effective as Compared to a Book

The question was asked, "Overall, in terms of retaining information and its effectiveness, did you find this interactive approach to learning, **MORE**, **LESS**, or **about the SAME** as reading a book?" Six out of eight responded with a rating of "1" or "2" (meaning "more"), one gave a "3" (meaning "neither less or more"), and one gave a rating of "4" ("less").

8.) Do You Know More or About the Same as Before Using the Program?

This question was asked in reference to production in advertising. Seven out of eight wrote "more", while one responded with the "same."

9.) What Did you Learn from this program?

About half of the participants responded by saying they learned more about the ~~structure~~ ^{structure} of an advertising agency. The other half made direct references to learning more about interviewing, and job-hunting tips.

10.) How useful would this program be if produced in its entirety?

Seven out of eight participants responded with a rating of "1" or "2" meaning "quite useful." One student gave a rating of "3" ("average.")

Quality of Production Elements

This last set of questions focused mainly on the production quality of the program. The participants were asked to rate the graphic design, sound, and image quality. Again, the five point Likert scale was implemented

using “5” as being “**excellent**” and “1” being “**poor.**”

Graphic Design

All eight participants rated the graphic design using either a “5” or a “4” meaning “very good.”

Button Design

Six out of the eight students gave ratings of “5” or “4” (very good”), while two gave a “3” meaning “average.”

Sound Bites and Music/Sound Effects

While sound bites and sound effects were tested as two separate items, the evaluations were very similar, so the results have been combined in this section. Six out of eight participants rated the sound elements as “quite good” with a “5” or a “4.” Two gave an “average” rating of “3.”

Image Quality

All eight participants rated the image quality with either “5” or a “4” meaning “very good.”

Additional Comments

This last open-ended question gave an opportunity for each participant to comment openly about any aspect of the program. The following is a summary of those comments.

Many students were very complimentary about the organization of the program. Most liked the “Words of Advice” given by industry professionals. A couple of people suggested that the sound bites should be more concise.

As for interactivity, many commented positively on the button design and the overall “look” of the buttons. Several students suggested that the active links “roll-over” to show the user the area is active. “Roll-over” means that any time the mouse passes over an active link, it changes color or in some other way shows the viewer that this is an active link.

Most of the participants commented on how much they liked the

screen entitled "Go With the Flow." Many said it provided a lot of interesting information.

Finally, several students said they would definitely like to use this program in their job search if it were produced in its entirety.

Conclusions

While this study does not show hard quantitative statistical data, it does suggest that an interactive program of this type could be used as a viable tool for exploring different career opportunities in film and video production. Admittedly, these results do not prove that interactivity is more effective than a book for retaining information. This could not be proven unless each participant was tested using the same information presented in both the book and the interactive program. Instead, it seems to suggest that interactivity offers some potential as an alternative learning device.

During the testing it was also interesting to watch how students navigated through the program. Most took full advantage of the non-linear capabilities that this type of multimedia program offered. For example, soon after launching the program, several participants went directly to the screen entitled, "Getting Your Foot in the Door." This screen featured "words of advice" from industry professionals. If one were to follow the sequence of buttons at the bottom of the screen from left to right, it really was the fourth button over that corresponded with this screen. Many of the students were "jumping" back and forth between screens. This suggests that the students took advantage of the program's non-linearity, and they also seemed to navigate through it easily.

While the total sample of participants was small, the study was targeted to a very specific group. This group were Telecommunication majors considering a career in film and video production.

The goal of this study was to provide the student with useful information that could help them in their job search. Based on the results, about 90% of the

participants considered the information quite useful and would seriously consider using a program of this nature in their job search. This is not to say that a much larger sample of film and video job-seekers would feel the same way. One important consideration would be an economic one. If the students had to pay to use a program like this, how likely would they be to purchase or pay a fee to use it. Most definitely that would depend on the cost.

Again this study was based on qualitative research suggesting that an interactive program of this type could potentially be a valuable tool used for this type of career exploration. As mentioned in Chapter 1, the other important goal of this study was simply to educate the user about the structure of the film and video industry. The evaluations seemed to suggest that this specific goal was reached. Many of the participants commented on how informative the screen entitled "Go With the Flow" was. This screen was an organizational chart of an advertising agency that described all the departments and jobs within each department of the agency. As mentioned earlier, this screen was ranked the highest in terms of it being the most informative.

Finally, this study examined how well students understand the structure of the film and video industry. Based on the results of the pre-production questionnaire, many students seemed to lack a clear understanding of the structure of the industry. The thesis suggests that this understanding of the industry plays a critical role in conducting a job search. Craig Mungons, one of the industry professionals echoed the same thing by saying, "Make your contacts directly within the department that you want to work." Consequently, if the job-seeker does not understand the structure of the industry they won't know which department to contact and what jobs actually exist within that department.

Based on the results of the evaluations, it appears that most participants after using the program, knew more about production in advertising, and had a clearer understanding of the structure of the industry.

Chapter 6

Recommendations

The multimedia program addressed the area of industry structure by attempting to clarify how a particular organization was structured. In the case of this study, a working prototype of a multimedia program was produced which focused on the organizational structure of an advertising agency. This is only one of five types of organizations mentioned in this study that use film and video production in their daily operation. The other four were the television station, production company, post-production company, and corporate media. If the program was produced in its entirety all five types of organizations would be addressed and the structure of each would be clearly outlined. To go one step further, a larger group of participants could be chosen from different schools and tested before and after using the program. In the pre-test they could be asked questions about the structure of any one of five types of organizations. After using the program they could be asked similar questions. Their scores from before and after could be compared and measured to see if there was a significant difference in their understanding of the structure of the industry after using this program.

Another interesting area which could be addressed in future research would be "personality traits," and how they relate to certain jobs within film and video production. This section could be incorporated into the multimedia program to help the user find a more compatible career that matches their personality traits. For example, there could be an animated graphic of a rotating brain that's divided into sections. These sections would be labeled, Creative, Administrative, Sales, and Technical. The user could click on "Creative," and a list of all the

creative jobs would appear with descriptions of each. This could allow the participant to explore more fully different career paths that might be more compatible with their personality traits. Obviously, many of the personality traits may overlap between different jobs, but this approach could be more interesting, entertaining, and informative for the participant.

One additional area that could be included is interviewing skills. The participant could be asked questions simulating a real interview. Perhaps real audio of the industry professionals asking these questions could be recorded. The participant could respond and compare their answers with suggestions given by the industry professionals. This could be a valuable experience for those job-seekers that are new in the field.

This type of multimedia program could be marketed to colleges, universities, and other career placement centers. The program could be distributed on CD-ROM. Another method of distribution could be the internet. This program could easily be adapted to use as a web page. More links could be added, allowing the user to go directly to the web site of any particular organization. For example, in the prototype, Craig Mungons from Bozell Inc. was interviewed. If the user wanted to find out more about this particular advertising agency, there would be an active link enabling them to go directly to Bozell's web site. This would allow them access to much more information about any given organization.

This study has focused primarily on the structure of the more "traditional" types of organizations within the film and video industry. Within the past few years newer types of businesses have emerged which need people with many of the same skills that are required in traditional film and video production. These are companies that design interactive CD-ROMS, web pages, computerized games, and training programs. These types of organizations could

also be included in this program allowing students that are interested in film and video production to explore that many more possibilities.

Job-hunting and career changes can be very frustrating and tedious for many people. Based on this research, it appears likely that this type of an interactive multimedia program could potentially be a way to make the job search a much more effective and enjoyable process.

APPENDIX

Organization Structure

Television Station

Overview

Television stations can be divided into two main groups; *commercial* and *non-commercial* broadcasters. Commercial broadcasters are stations which sell advertising time and operate for profit. Non-commercial stations are those which don't sell advertising and are typically run by non-profit organizations such as local community groups, universities and religious groups.

About 80% of commercial broadcasters are associated with one of the four major networks (i.e. ABC, CBS, NBC and Fox.) These stations are known as *network affiliates*, and receive their programming via microwave and satellite transmission. An affiliated station usually broadcasts at least three hours of network programming nightly, with additional hours during the day. Many of these affiliates also produce their own local news.

The other 20% of commercial stations that are not affiliated with a network are commonly known as *independent* TV stations. These stations rely heavily on the use of motion pictures and network reruns. Many of them also produce their own local news, commercials and other types of programming. All commercial stations, (affiliates and independents) are required by the FCC to broadcast at least 28 hours a week.

According to the National Association of Broadcasters (Television page; internet, 1996) there are more than 1,550 commercial and non-commercial television stations operating in the United States. About two thirds of all channel allocations are assigned to commercial stations. As a result, these stations are the largest employers in the broadcast industry. Statistics from the National Association of Broadcasters show the average number of full-time employees at a typical television station is 90. Small market stations average about 63, while stations in the top 25 markets have staffs of 130 or more.

The Structure of a Television Station

This section will focus mainly on the structure of “commercial” broadcasters, as they represent the majority of all the television stations. The information for this section of the study was obtained through several different sources. These include the following books; “Broadcasting Careers,” by Elmo I Ellis, and “Jobs in Arts and Media Management,” by Stephen Langley and James Abruzzo. Personal interviews were also conducted with three different production managers from television stations located in Lansing and Detroit. These include; Mike Marino - Production Supervisor/Director at WLNS in Lansing, Michigan; Sandy Norton - Production Manager at WILX in Lansing; and Jim Miller - Supervisor of Editing and Field Operations at WXYZ in Detroit.

These stations were chosen because they represent both medium and large markets. Lansing is considered a medium - size market with a ranking of 106, while Detroit is a “large” market with a market ranking of 9.

Ellis ("Broadcasting Careers" ; pg. 16) defines a "typical" TV station as one with about 90 employees. He also says, "in the 25 largest television markets , staffs of 130 or more are not unusual." Both Lansing stations ,WLNS and WILX have between 90 and 100 employees, while WXYZ in Detroit, has over 200. All three stations are network affiliates. WLNS is a CBS affiliate; WILX an NBC affiliate, and WXYZ is an ABC affiliate.

Please see the organizational chart in the appendix; pg. ---- which shows a diagram illustrating the following job titles and how they form the structure of a television station. The following jobs and descriptions represent those in a "typical" or medium-size station. This study does not suggest that the following information describes the structure of every television station. Many smaller stations may combine job titles and responsibilities, while many larger stations may have additional jobs which may not be addressed in this study.

After each production job title and description will be an average salary. These salaries are the average for all television stations nationwide. Since the main focus of this study is jobs in film and video production, only those positions directly related "production" will have salary information. This information was obtained from Ellis' book, " Opportunities in Broadcasting." The original source was a 1990-1991 survey of commercial television stations in the U.S. This survey was conducted by Broadcast Engineering Magazine, National Association of Broadcasters, Broadcast Financial Management Association, and the author. Additional salary information was also obtained through a

salary survey done by Verne Stone, Missouri School of Journalism;1994. An asterisk placed before a job title indicates that it may be considered an entry-level position depending on the size of the station. Some of the job titles with asterisks are not in the production department, but were included as potential entry-level positions. This suggests that these positions could be good “stepping stones” into production positions. The average salaries for these jobs will also be listed. Again, this study does not suggest these should be considered all of the entry-level positions that exist within a television station. There may be many other clerical or secretarial positions, but this study’s main focus is on production-related jobs. Therefore, it’s beyond the scope of this thesis to describe every single entry-level job. This part of the study should serve mainly as another resource which could help the user gain a basic understanding of the structure of a television station and where “potential” entry-level positions may exist within this structure.

Job Descriptions

1.) General Manager

The general manager is responsible for the proper business management of the staff. He or she would be in charge of hiring personnel and developing a staff, supervising both short and long-term planning and fiscal management, and serving as the liaison to the community, the FCC, and the broadcast industry. In addition, the general manager also has the ultimate authority and influence over the programming of the station.

A.) Sales Department**1.) Sales Manager**

He or she heads the television station's sales team. They have the responsibility for preparing sales forecasts and directing local and national sales efforts to meet budget projections in advertising sales.

2.) Assistant Sales Manager

He or she is responsible for the selling and servicing of advertising accounts beyond the TV stations primary coverage area. They also work closely with national sales representatives and assist the sales manager in some operations.

3.) Local Sales Manager

The local sales manager recruits, trains and supervises a staff of local salespersons. They assign accounts and check reports of contacts made and results obtained. The job also involves working with the general sales manger, marketing and research directors to develop new kinds of business and increase the size of existing accounts.

4.) Account Executive

This sales person works under the local sales manager. Their job is to call on and try to sell marketing programs or commercials to local retail and corporate advertisers.

B.) Traffic Department**1.) Traffic Manager**

The traffic manager is responsible for tracking programs and commercials on a second- by-second basis. They are ultimately held responsible for each program and commercial airing on-time. They also schedule announcers and other on-air assignments and work with the sales department to schedule the placement of commercials.

2.) *Traffic Continuity Specialist

This job involves the responsibilities of checking content, length and condition of commercials, program materials, tapes, cassettes and slides. They also oversee necessary corrections and approve for broadcast. In addition, they review the daily program schedule before it is printed. (average salary:\$20,000)

3.) *Traffic Assistant/Computer Operator

He or she prepares a computer printout of the daily operational schedule and assists the traffic manager in maintaining a computerized inventory of the television stations advertising accounts and the time periods allocated to each one. This position may be combined with #7 above, (The Traffic Continuity Specialist) at a smaller-size station. (average salary: \$17,500)

C.) Production Department

1.) Program Director/Manager

This person is responsible for selecting, buying, and scheduling all local, network, and syndicated programming aired by a television station. Decision making is a very important part of this position. If the Program Director picks a program that doesn't attract enough viewers, the consequences could prove to be very costly to the station. As a result, some stations have transferred this responsibility to a programming team. (average salary: \$45,000)

2.)Public Affairs Director

This person surveys local needs and problems on a continuing basis and develops programs, announcements and special events to address the interests and concerns of the community. They maintain a relationship with local business leaders, social service agencies and professional organizations within the station's viewing area. (average salary:\$32,000)

3.) Production Manager

The production manager directs and coordinates production of all local programs and commercials that originate in-house or at a remote location by a television station. He or she supervises and monitors the work of producers directors, floor managers, production assistants and any other production support personnel. They also develop budgets and negotiate with performing talent. (average salary: \$35,500)

4.) Producer/Director

This person develops and produces any programming or special events coverage (other than news) for the television station. They also discuss and approve budgets, talent, scripts, sets, props, lighting and sound. During rehearsals and actual telecasts, they direct the performers, technical crew, and “call the shots.” (average salary: \$26,500)

5.) *Production Assistant

This entry-level position calls for providing any assistance needed by the producer or director. Duties may include word processing, research, preliminary interviews with newsmakers or talent, running errands, and operating the teleprompter or audio equipment. (average salary: \$17,250)

Studio Crew

6.) Technical Director

He or she is responsible for the technical quality of the television production. They also transmit instructions from the producer or director to the camera operators, sound and lighting technicians. The job also involves operating video switching equipment as the director calls out the camera shots. (average salary: \$25,250)

7.) Camera Operator/Floor Manager/Audio

The *camera operator* runs the camera during the shoot. He or she will listen to commands given by the director. In larger markets this position is being

eliminated as many stations are using robotic cameras. (average salary: \$22,500)

*The *floor manager* or *floor director* works in the studio alongside the performers and camera crew. During the rehearsal and production they are giving cues, operating a teleprompter, overseeing set and prop changes, and relaying instructions from the producer or director. This position is sometimes considered an entry-level job and part of the *production assistant's* duties. (average salary: \$ 23,500)

The *audio* person is responsible for anything related to the process of recording and mixing audio. Tasks include setting up microphones, setting levels for performers, music and sound effects and following the director's instructions so that each sound begins and ends at the right time. At some television stations this position may also be part of the production assistant's duties. (average salary: \$22,750)

8.) Film /VTR Director

This person is responsible for receiving, checking, filing and return of tapes and films at a television station. Since most news, advertising and programming from outside sources is now delivered by satellite, other job titles for this position are satellite operations manager or satellite traffic manager. Other responsibilities are booking and coordinating satellite feeds. (average salary: \$23,500)

9.) Art Director

This person designs and executes a variety of graphics for TV programs, station promotion and newscasts. This involves solid skills operating electronic graphics equipment and a strong knowledge of computer graphic design and illustration. (average salary: \$30,500)

10.) Announcer/Talent

This person is responsible for doing any voice-over or on-camera work for the station. They typically do voice-overs for the station promotions, commercials or special events. (* salary range: \$25,000 - \$150,000 depending on market-size and popularity of TV personality.)

D.)Promotions/Creative Services Department**1.) Promotions Director**

Often known as director of creative services, this person is responsible for promoting the station's image, programs, and personalities through the use of advertising. A typical day involves producing in-house promotions, preparing press-releases and brochures, and program schedules.

2.) Promotion Assistant

This person works under the supervision of the promotions director and helps develop various kinds of mass-media station-image promotional concepts.

E.) News Department**1.) News Director**

The head of the news operation manages the staff of reporters, editors, producers, news specialists and assistants. They must be experienced in all areas of news coverage and be a creative but practical leader and motivator. They also must be capable of preparing a realistic budget and operating within its limits.

2.) Assistant News Director/Assignment Editor

This person is second in command in the news department. They supervise the newsroom staff, make assignments, and assist the news director in budgeting and long-range planning.

3.) News Producer/Director

The producer/director is responsible for planning, preparing, and producing the television newscast. This job is very graphics intensive and requires a clear-headed and calm person. It also requires a person that is imaginative and has sound news judgment. (average salary: \$23,000)

4.) *News Production Assistant

This person works directly for the senior producer. Their duties include checking out news tips, writing and rewriting news, editing and timing of news tapes, and assembling segments of a newscast. (average salary: \$17,250)

5.) News Reporter

A TV news reporter covers local news ranging from fires and murders to meetings with the mayor and civic luncheons. This position requires excellent communication skills and proficiency in the use of cameras and other electronic transmission devices. At a larger station, the news photographer would be responsible for “shooting” the reporter using a video camera.

6.) News Anchor

This person is the foremost personality around which a television newscast is built. They are responsible for reading news items, introducing live and taped inserts, investigative reporting, writing news, editing copy and videotape, hosting discussions, making speeches and personal appearances, and participating in TV station promotions.

7.) Sports Director/ Anchor

This person is responsible for sports news and play by play coverage presented by a television station. In a smaller station the sports anchor may be required to carry a camera and shoot interviews and sporting events.

8.) Weather Anchor/Meteorologist

He or she collects, analyzes, and reports weather information. If this person is a certified meteorologist, added importance is attached to this position.

9.) News Writer

This job exists primarily at larger stations where news is presented 24 hours a day. Responsibilities include; writing, editing, and rewriting news stories based on information supplied by reporters and wire services. This copy is used on newscasts, documentaries, and news specials.

10.) News Photographer/Editor

The news photographer covers news live with an (ENG) electronic news-gathering camera or a camcorder. Other responsibilities may include writing and reporting news stories, and videotape editing. In a larger station the job title of editor may be considered a separate position from the news photographer.

(average salary: \$20,000)

11.) News Graphics Artist

The person in this position designs and creates lettering, graphs, cartoons and other graphics used to add pictorial interest to a news presentation.

(average salary range: \$20-30 K)

12.) News Archivist/Librarian

This person is responsible for indexing and filing news tapes, maintaining a computerized inventory of every sound bite, prominent person, and important news events in the station's archives. This archiving is done so that the material can be retrieved quickly when needed.

13.) * News Assistant

This entry-level position includes answering phones, filing news scripts, word-processing and other general secretarial duties. Many student interns are hired for this job. (average salary:\$12,000)

E.) Engineering Department**1.) Chief Engineer**

The chief engineer manages a staff of technicians who operate, inspect, and maintain the studio cameras, microphones, audio equipment, mobile telecasting units, videotape recorders, and any other equipment used for television broadcasting. They also advise management on new equipment purchases, prepare operating and capital budgets and work with management on communications research, development, and regulations.

2.) Maintenance/Technician

Maintenance technicians are responsible for repair and servicing of the television station's broadcast/communications equipment and facilities. Each technician usually is assigned to one area of maintenance responsibility, such as transmitter, ENG cameras, studio cameras, switchers etc.

F.) Business Department**1.) Business Manager/Controller**

This person acts as a financial advisor and consultant to the general manager and department heads. They are responsible for all station financial activities, including accounting policies and procedures, development of

financial data for reports and projections, and supervision of business department employees.

2.) Accountant/Bookkeeper

This person assists the business manager in running the financial operations of the television station. They handle accounts receivable and payable, billings and payroll. The job also includes maintaining financial records for use by management in daily business dealings and budgeting.

Beginning the Job Search

Department Heads to Contact

For any entry-level position in the production department, the job-hunter could contact either the *program director* or the *production manager*. All three production managers interviewed for this study were in charge of doing the hiring. At a very small station the general manager may have this responsibility.

For entry level positions in the news department the *news director* or the *assistant news director* would be good contacts.

Words of Advice

As mentioned earlier in this chapter, interviews were conducted with three different people in supervisory production positions at two television stations here in Lansing and one station in Detroit . The following is advice on how to break into television production at a television station.

Mike Marino - Production Supervisor/Director - WLNS TV - Lansing

What qualities do you look for in potential new hires?

- 1.) Looks for people that want to work and start at the bottom.
- 2.) Must be flexible and willing to wear many hats.
- 3.) Gain as much hands-on experience as possible before entering the job market.

Sandy Norton - Production Manager - WILX TV - Lansing

What qualities do you look for in potential new hires?

- 1.) Must love what they do over money.
- 2.) Must be driven and motivated.
- 3.) Must be patient and willing to work their way up.
- 4.) **When conducting an interview Sandy will ask the following questions:**

- a.) *"How are you at time management?"*
- b.) *"How would you handle a typical work day?" (give examples)*
- c.) *"What are your career goals over the next five years?"*

Jim Miller - Supervisor of Editing and Field Operations - WXYZ TV - Detroit

- 1.) *"Television is a 24 hour a day, 7 days a week business, and you must be willing to work nights and weekends."*

Job Hunting Resources

- 1.) local yellow pages, newspapers
- 2.) Internet (search under TV jobs)
- 3.) RTNDA national job hot-line 1-900-40-RTDNA
- 4.) National Association of Broadcasters
1771 N Street, NW
Washington, DC 20036
(202) 429 - 5300
* one of the largest trade organizations for broadcasting

(Trade publications)

- 5.) Broadcasting
Cahners Publishing Company
1735 DeSales Street,NW
Washington, DC 20036
- 6.) Broadcast Engineering
9221 Quivira Road
Overland Park, K.S.
- 7.) RTDNA Communicator
Radio and Television News Director's Association
1735 DeSales Street,NW
Washington, DC 20036
- 8.) Variety
154 W. 46th St.
New York, NY 10036

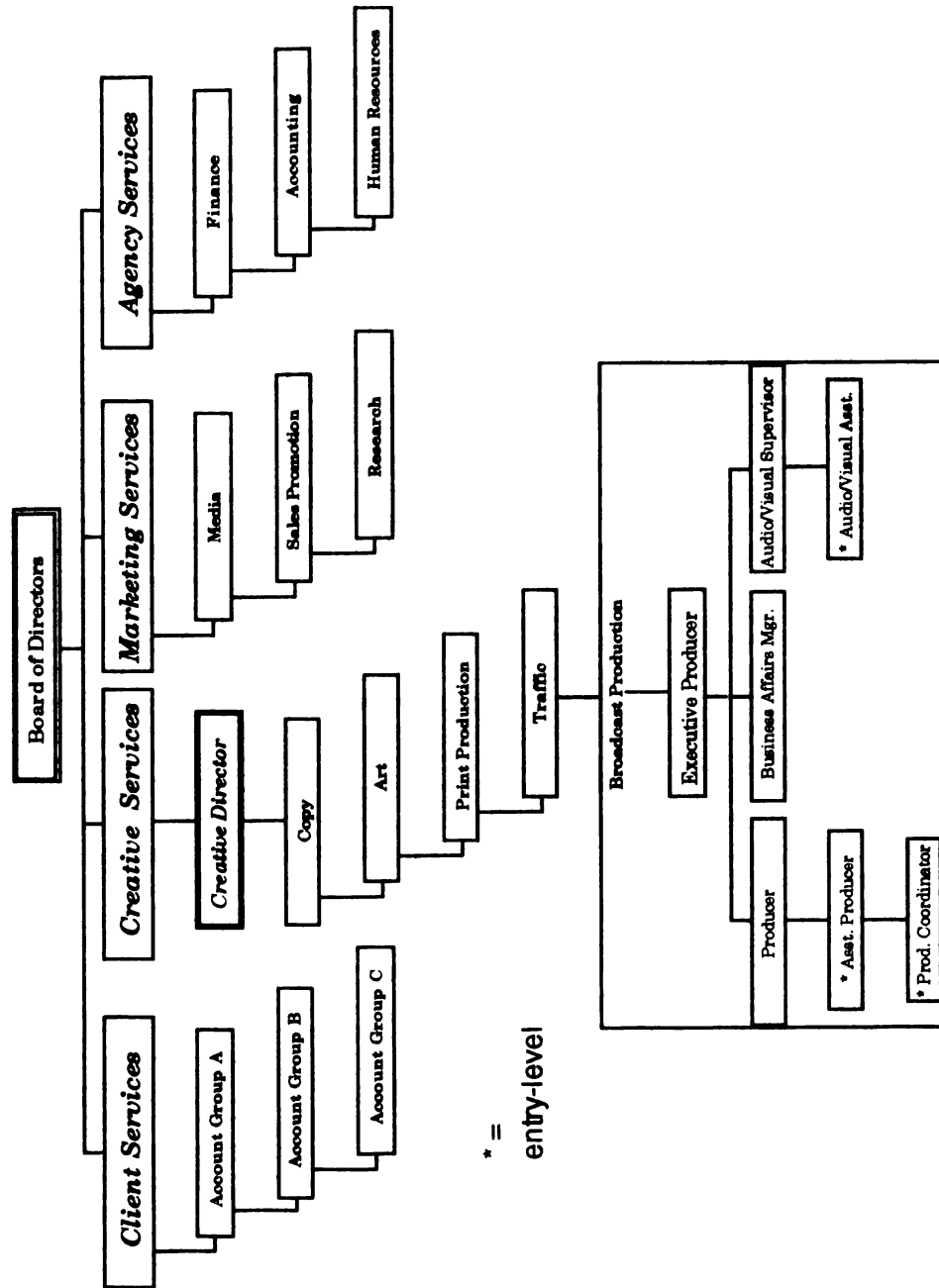


Figure 1 How an Advertising Agency is Organized

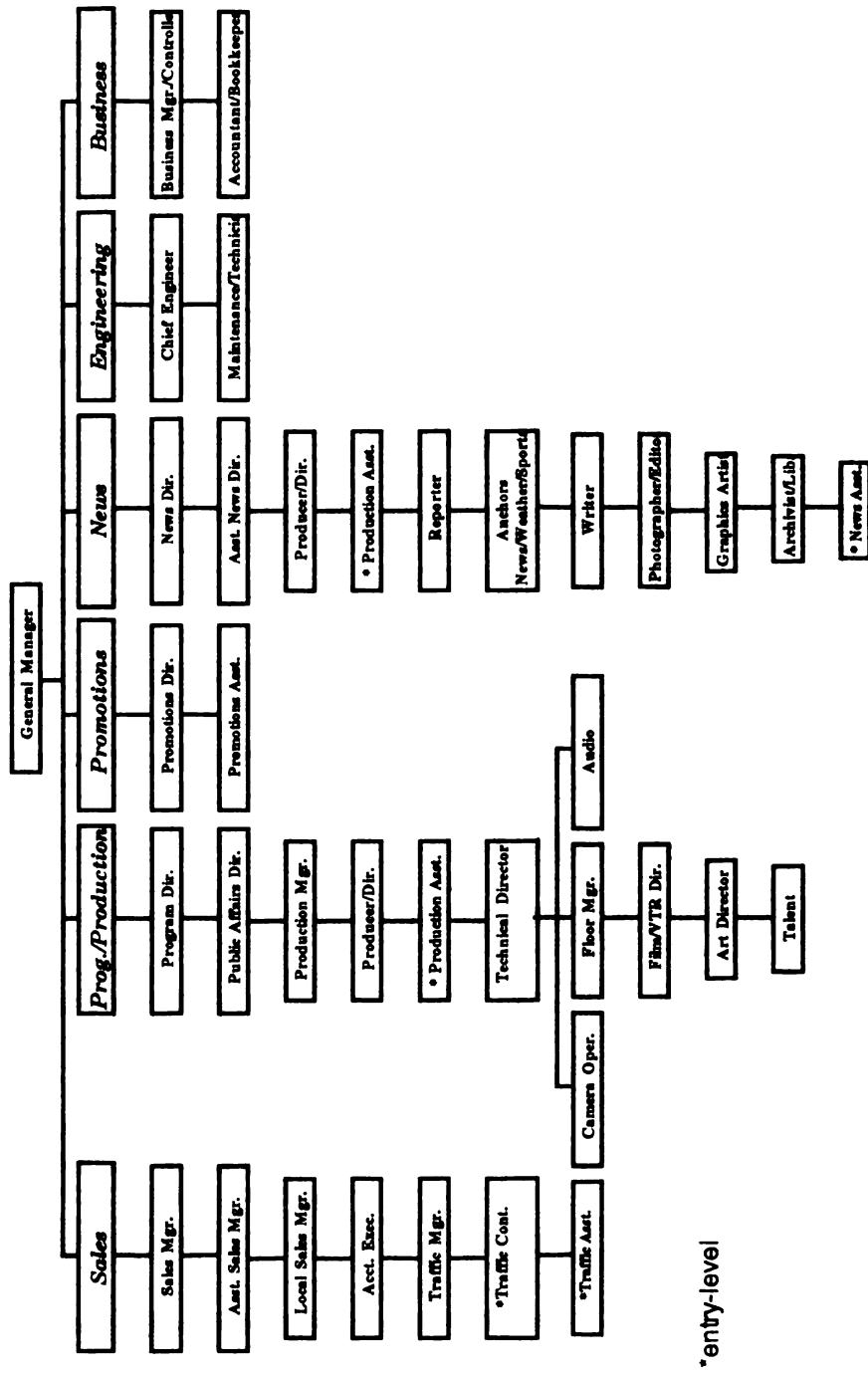


Figure 2 How a Television Station is Organized

Script - Screen #1 Introduction

(ON - CAMERA ANNOUNCER)

“ Hello, and welcome to our television studio. We’re just getting ready to shoot our next television series entitled the “New Millennium.” You know--The 90’s have introduced us all to a lot of new and exciting changes in communication technologies. Computers, satellites, lasers and fiber optics are just a few examples that will change the way we live and work forever. A growing number of public and private organizations operate their own electronic communication systems and thousands of businesses have sprung up to create programming for all of these facilities and their customers. Back in 1990, the INTV predicted that independent television stations would need more than 40,000 hours of syndicated programming. Commercial video production is also growing rapidly with revenues exceeding \$20 billion dollars a year. What do all these facts and figures mean? Well here’s the good news - this translates to a growing need for more and more highly skilled visual communicators to create quality programming for a very diverse audience.

Despite this encouraging news, job hunting in the field of film and video production has always been - and will continue to be - extremely competitive.

With more than 300 colleges and universities churning out thousands of TV & Film “hopefuls”, competition for that first production job is fierce. But don’t get discouraged - sit back and get ready to hop on our “Career Superhighway” and explore to your heart’s content. Using text , graphics and sound ,we’ll take you inside five different types of organizations which produce programming for broadcast and non-broadcast television. You’ll learn how production departments within a television station, an advertising agency, a corporation, production company and post-production house are really structured and who to contact to find out about entry level positions. We’ve also included job titles, descriptions and salary ranges. Finally, you’ll get great advice from top industry professionals on interviewing techniques and how to break-in to this fast-paced competitive, and very exciting field.” “So, relax, drive safely, and the best of luck in finding your career path in the exciting world of film and video production.”

Pre-Production Questionnaire

Questionnaire *(It is understood that by completing this questionnaire,
that you are voluntarily agreeing to participate in this
study.)

- 1.) After graduation, are you planning on pursuing a career in Media Arts production? (either film or video tape)
- 2.) If so, describe the steps you will use to help you find a job?(ie. newspaper, friends etc.)
- 3.) What kind of information do you think would be most helpful in finding a job in Media Arts ?
- 4.) What do you ultimately want to do in Media Arts production ?
- 5.) What would a person in that job do on a daily basis?
- 6.) What types of businesses will you contact to look for a job ?
- 7.) What type of entry level position will you look for ?
- 8.) What kind of salary range are you expecting for your first job ?

9.) Using a five point scale, how well do you feel you understand the structure of the film and video production industry, and what type of jobs exist within this structure?

(not very well) 1 2 3 4 5 (very well)

10.) Using a five point scale, how helpful do you think an interactive multimedia program might be, which explains the structure of the film and video production industry, and where you might fit in as a recent college graduate in Media Arts?

(not very helpful) 1 2 3 4 5 (very helpful.)

11.) Would you like to have actual descriptions of what people do in these jobs?

12.) What other kinds of information do you feel would be useful in helping you learn more about the film and video production industry, and ultimately help you find your first job ?

a.) What is your class level ? ☐ freshmen ☐ senior
 ☐ sophomore ☐ graduate
 ☐ junior ☐ other

b.) Which TC track are you in ? ☐ Media Arts
 ☐ ITS
 ☐ Multi-Channel Management
 ☐ other

c.) Which of the following courses have you taken?

| | |
|---|---|
| <input type="checkbox"/> TC 240 - Media Arts Production | <input type="checkbox"/> TC 443 - Advanced Audio Production |
| <input type="checkbox"/> TC 342 - Studio Production | <input type="checkbox"/> TC 446 - Hypermedia Design |
| <input type="checkbox"/> TC 343 Basic Audio Production | <input type="checkbox"/> TC 842 - Media Design |
| <input type="checkbox"/> TC 442 - Remote Production | |

Post Production Questionnaire

Thank you for your participation in this questionnaire. The results from this research will be included in a Master's thesis from Michigan State University. The data received will assist in evaluating the effectiveness of the content and production techniques of THE CAREER SUPERHIGHWAY. As we have discussed, please view the multimedia program and then complete the following questionnaire. Once completed, the questionnaire can be placed in the attached envelope and then you may leave the envelope in my office (RM. 421 comm. arts. bldg.)

PROGRAM: THE CAREER SUPERHIGHWAY

Part I Message Design/Content

1.) Please rate the organization of the information presented.

unorganized 5 4 3 2 1 well organized

2.) How easily understood is the information presented in this multimedia program ?

not very understandable 5 4 3 2 1 easily understandable

3.) On a scale from one to five, with one being uninformative, and five being

very informative, how would you rate the following sections of this multimedia program.

| | Uninformative | | Very Informative | | |
|--|---------------|---|------------------|---|---|
| A.) Screen 1 - Career Superhighway | 1 | 2 | 3 | 4 | 5 |
| B.) Screen 2 - "Org Overview" | 1 | 2 | 3 | 4 | 5 |
| C.) Screen 3 - "Go with the Flow" | 1 | 2 | 3 | 4 | 5 |
| D.) Screen 4 - "Getting your Foot in the Door" | 1 | 2 | 3 | 4 | 5 |
| E.) Screen #5 - "To the Hunt" | 1 | 2 | 3 | 4 | 5 |

4.) Of the topics presented in this multimedia program, which ones did you find **MOST** interesting?

5.) Of the topics presented in this multimedia program, which ones did you find **LEAST** interesting?

6.) Overall, how useful do you think the information presented would be in helping you with your job search?

NOT VERY USEFUL 5 4 3 2 1 **VERY USEFUL**

7.) How would you rate this program in terms of its entertainment value?

NOT VERY ENTERTAINING 5 4 3 2 1 **VERY ENTERTAINING**

8.) Overall, did you find navigation through this program **DIFFICULT** or **EASY**?

DIFFICULT 5 4 3 2 1 **EASY**

9.) Overall, in terms of retaining information and it's effectiveness, did you find this interactive approach to learning **MORE**, **LESS** or **ABOUT THE SAME** as reading a book.

LESS 5 4 3 2 1 **MORE**

10.) Do you feel you know **MORE** or about the **SAME** about production in advertising, than you did before using this program?

11.) How useful would this program be if it were produced in its entirety, including all five types of organizations. (i.e., production company, post-production, TV station, advertising agency, and corporate media.).

NOT VERY USEFUL 5 4 3 2 1 **VERY USEFUL**

12.) What did you learn from this program?

Part II Production

1.) How would you rate the following elements in the program?

A.) graphic design **EXCELLENT** 5 4 3 2 1 **POOR**

B.) audio sound bites **EXCELLENT** 5 4 3 2 1 **POOR**

C.) sound effects **EXCELLENT** 5 4 3 2 1 **POOR**

D.) selection of images and photographs

EXCELLENT 5 4 3 2 1 **POOR**

E.) image quality **EXCELLENT** 5 4 3 2 1 **POOR**

E.) button design **EXCELLENT** 5 4 3 2 1 **POOR**

2.) Please list any additional comments that you would like to make about this program.

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